TREASURES FOR TOLEDO

THE TOLEDO MUSEUM OF ART • MUSEUM NEWS

TRITON. French, about 1700. Lead. Ht. 37¼ inches. Gift of Mr. and Mrs. Edward H. Alexander. 73.36.

This publication illustrates 122 works of art from almost 970 acquired during the past seven years. These paintings, sculptures, and objects are a selection from over 150 objects shown together in the current special exhibition, Treasures for Toledo.

Museum News

The Toledo Museum of Art
Toledo, Ohio

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Cover: NICOLAS POUSSIN. The Holy Family with Saint John (detail). See page 59.

Opposite: COSMETIC PALETTE. Egyptian (Predynastic Era), 4th millenium B.C. Sandstone. Length 5 5/8 inches. 72.12.

Back cover: HEAD OF A RAM. Detail from a bronze vase attributed to Nicolas-Francois-Daniel Lhuillier. See page 71.

TREASURES FOR TOLEDO

An art museum's collection is the very basis of its existence. The scope and quality of its collection reflects on every activity a museum undertakes, from exhibition to interpretation and education. This Museum has attempted from its inception 75 years ago to form a selective collection of the highest possible quality. More recently, the development of its acquisition program has been the subject of a series of exhibitions and accompanying special issues of *Museum News,* under the general title, *Treasures for Toledo.*

It has been almost seven years since the last such exhibition. This publication illustrates 122 works of art selected from a total of 970 acquired since 1969. It also serves as a guide to the exhibition of approximately 150 objects now current in the William E. Levis Gallery.

It will be seen again, as it has in the past, that the Museum acquires art in many forms, including paintings, prints, sculpture, ceramics, furniture, glass, books and silver, ranging in date from predynastic Egypt to our own decade and which come from many civilizations and many parts of the world.

What is the guiding principle which governs the collecting of this seemingly disparate group of objects brought together here in an exhibition which forms a small "museum within a museum"? It is simply, as it has been for many years, that basically the Museum is concerned with quality rather than quantity. With available funds we have tried to acquire a few works of art of high quality rather than larger numbers of average objects.

In a market with steeply rising prices we have acquired the finest objects we could find, attempting where possible to acquire in fields less subject to the speculation and inflation sometimes caused by temporary fashions in collecting.

The broad range of objects acquired indicates the continuing vitality of Toledo's Museum, the varied interests of its public, and the growth and expansion essential to any living institution. A museum remains vital only if it continues to grow. It must be a living organism and not merely a monument.

The growth of the art collections (which have almost tripled in the past 30 years that I have been associated with the Museum) is largely due to funds made available through the foresight of the Museum's founder Edward Drummond Libbey and of his wife Florence Scott Libbey. Both bequeathed funds specifically reserved to provide art acquisitions and their bequests still provide the principal funds for art purchases. All works of art illustrated here have been acquired from Libbey funds unless otherwise designated.

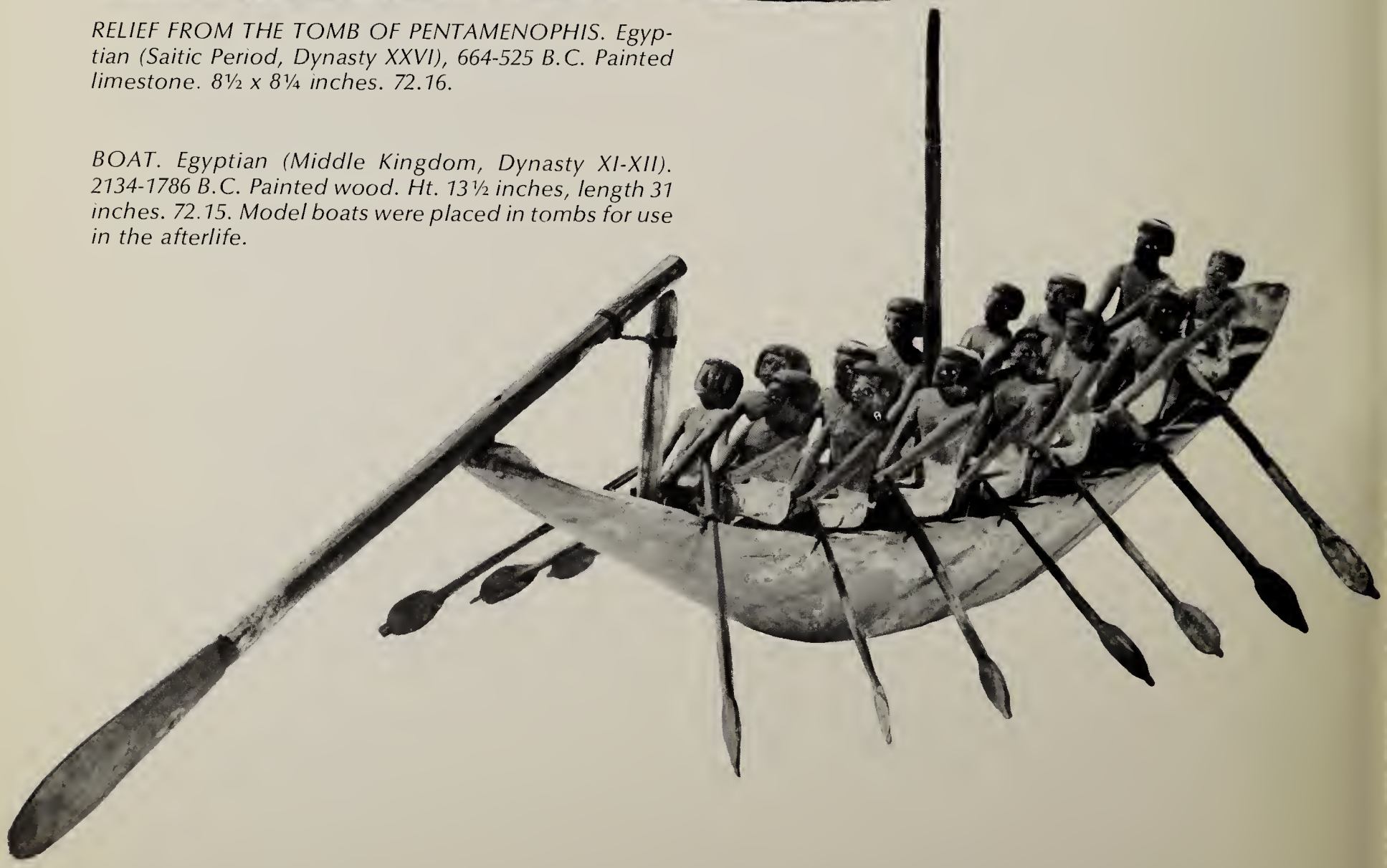
Many other donors now continue the tradition of generous gifts of art or funds for art acquisitions so that the Museum's collections may grow. Their names are acknowledged in the following pages illustrating their gifts. We are especially grateful to Mr. and Mrs. Edward H. Alexander, Dr. and Mrs. Joseph A. Gosman, William J. Hitchcock, Mr. and Mrs. George M. Jones, Jr., Mr. and Mrs. Marvin S. Kobacker, Mr. and Mrs. Stanley K. Levison and Mr. and Mrs. George P. MacNichol, Jr., and The Woodward Foundation, among others.

The Museum will continue to develop and to provide knowledge and pleasure so long as its art collections expand and its donors continue to share their contributions and art with children and adults of our community who make use of Toledo's "greatest cultural asset."

Otto Wittmann, Director

RELIEF FROM THE TOMB OF PENTAMENOPHIS. Egyptian (Saitic Period, Dynasty XXVI), 664-525 B.C. Painted limestone. 8½ x 8¼ inches. 72.16.

BOAT. Egyptian (Middle Kingdom, Dynasty XI-XII). 2134-1786 B.C. Painted wood. Ht. 13½ inches, length 31 inches. 72.15. Model boats were placed in tombs for use in the afterlife.



RELIEF OF PTOLEMY III. Egyptian, about 246-221 B.C. Limestone, 17⅝ x 15⅝ inches. 72.17. A pharaoh of the Greek dynasty that ruled Egypt 323-30 B.C. makes an offering to a god whose image is now lost.

HORUS. Egyptian. 663-525 or 332-30 B.C. Basalt. Ht. 16⅝ inches. 72.53. This figure, carved from the hardest Egyptian stone, represents the falcon god who protected the pharaohs. The large size suggests it may have guarded a tomb or temple entrance.

GOBLET. Greek (Mycenaean), 1385-1360 B.C. Earthenware. Ht. 6 15/16, diam. 6 3/16 inches. 71.134. The disciplined decoration of this goblet, made in the heroic age when Agamemnon ruled Mycenae, leads from Minoan prototypes towards the highly organized schemes that became the earmark of Greek ceramics.

PITCHER. Greek (Mycenaean), about 1450-1400 B.C. Earthenware. Ht. 11 9/16 inches; diam 9¾ inches. 71.133. The sweep of the coiled argonaut motif owes much to the earlier Minoan style, while the other decoration foretells the vigor and control of later Greek vase painting.

AMPHORA. Manner of Lydos, group Beta. Greek (Athens), about 560 B.C. Earthenware. Ht. 13⅜ inches; diam. 9 inches. 74.51. Because the work of the painter Lydos and his assistants featuring large carefully-drawn animals like these lions is so uniform in style, scholars have classed these vases in one group.

AMPHORA. The Rycroft Painter. Greek (Athens), 520-510 B.C. Earthenware. Ht. 27 inches; diam. 17¾ inches. 72.54. This artist was one of the last Athenian vase painters to continue the black figure technique after the red figure style became popular. The subject, from Homer's 'Iliad', shows Priam, King of Troy, ransoming the body of his son Hector from the Greek hero Achilles.

KYLIX. Makron. Greek (Athens), about 480 B.C. Earthenware. Diam with handles 14¼ inches. 72.55. The delicacy of drawing on this red figure drinking cup indicates that it is by the artist Makron.

Left to right: OINOCHOE. Ht. 9⅛ inches. 73.6; SITULA. Ht. 12⅛ inches. 73.7; OINOCHOE. Ht. 7⅞ inches. 73.5. Earthenware. Greek colonies, South Italy (Apulia). This set of vessels for mixing and pouring wine was decorated by the same painter with brightly-colored slip ornament.

VASE. Greek colonies, Sicily (Centuripe), 3rd century B.C. Painted earthenware. Ht. 25¼ inches; diam. 17½ inches. 72.56. The delicate colors were added in tempera after the vase was fired.

KALPIS. Greek, about 480 B.C. Bronze. Ht. 13¾ inches; diam. with handles 13 5/32 inches. 75.63. Bronze vessels of this kind, used to carry water and more costly than earthenware, are thought to have been wedding gifts for use on special occasions or in religious rites.

CUP. Greek, 2nd century B.C. Silver, partly gilt. Ht. 3 inches; diam. 5 inches. 75.11. Richly decorated with acanthus leaves, birds, bees and erotes, this drinking cup shows the sumptuous taste of the Hellenistic era.

KANTHAROS. Etruscan, early 5th century B.C. Earthenware with incised details. Ht. 13½ inches. 70.1. This large cup is an early example of Etruscan black-figure vase painting influenced by Athenian wares. The bold shape and strap handle indicate this type of vessel was originally cast in bronze.

STATUETTE OF A GODDESS. Roman (Syrian), about 150-230 A.D. Silver, with gold bracelets and necklace. Ht. without base 9⅝ inches. 71.131. Collections: De Clercq. Larger than most known Roman cult figures in silver or gold, this statuette must have formed an important dedication. It may be an idealized portrait of an empress as Juno or Venus.

LUCILLA (?). Roman, about 164-169 A.D. Marble. Ht. 16⅜ inches. 76.21. Daughter of Marcus Aurelius and Faustina the Younger, Lucilla was married to Lucius Verus in 164. Her close resemblance to her mother and classical Greek idealization in portraiture at this time make identification uncertain.

LUCIUS VERUS. Roman, about 164-169 A.D. Marble. Ht. 14¼ inches. 76.20. Portraiture was an important Roman contribution to western art. Though somewhat idealized, the perception of character in this head of Lucius Verus, co-emperor with Marcus Aurelius from 161 to 169, may indicate it was made during his lifetime.

SWEETMEAT JAR. Syrian, 1300-1350. Enamelled glass. Ht. 10 inches; diam. 6½ inches. 70.56. The richly gilt and enamelled glass of Islamic Syria was the finest vessel glass of medieval times, and a major contribution to the art of glass. The decoration of this jar, one of only two complete examples of this shape known, includes the repeated Arabic word 'the wise'.

BOWL. Persian (Gurgan), about 1300 A.D. Earthenware. Ht. 3⅞ inches; diam. 8¾ inches. 72.82. Before the Mongol conquest Persia was notable for the variety of pottery techniques and the quality of its wares. This remarkably well-preserved bowl is decorated with elegantly flowing scrolls on a blue background.

LORENZO MONACO (about 1370-1423/24). Italian. Madonna and Child, 1390-1400. Tempera on panel, 48¾ x 24 inches. 76.22. This imposing panel, the earliest major European painting in Toledo's collection, was originally the center of an altarpiece believed to have come from the Church of Santa Maria del Carmine in Florence.

NAUTILUS CUP. Jan Jacobsz van Royesteyn. Dutch (Utrecht), 1596. Silver-gilt and nautilus shell. Ht. 11⅜ inches. 73.53. Collections: W. R. Hearst; Sydney J. Lamon. Exotic nautilus shells stirred the Renaissance imagination, which presented them as richly-embellished display vessels. In this remarkable composition, mythical creatures and realistic textures are masterfully combined.

FRANCESCO SALVIATI (1510-1563). Italian. The Holy Family with Saint John, about 1540. Oil on wood panel, 51 x 31½ inches. 75.83. In addition to altarpieces such as this, Salviati carried out frescoes, portraits, and designs for the decorative arts which had an important role in the international diffusion of the Mannerist style.

PAIR OF ALTAR CANDLESTICKS. French (Paris), 1583-84. Rock crystal and silver-gilt. Ht. 20½ inches. 71.149-150. Collections: Sir Francis Cook and descendants; W. R. Hearst. The example of ancient Roman objects inspired Renaissance craftsmen to master the working of this intensely hard stone. Little French Renaissance silver has survived; the prickets, or spikes on these pieces secured very thick candles.

EWER AND BASIN. English (London), indecipherable maker's mark, 1616. Silver. Ht. 12½ inches; ht. of basin 16½ inches. 76.26. Collections: Sir Richard Wallace; W. R. Hearst. The fantasy of this mermaid ewer (and shell basin not shown) made in the age of Shakespeare is appropriate to their occasional purpose, the pouring of rosewater over the hands after dining.

DRAGON-SHAPED VESSEL. Saracchi Workshop, Italian (Milan), about 1600. Rock crystal with enamelled, jewelled gold mounts. Ht. 9¾ inches, length 14⅞ inches. 70.440. Collection: Arturo Lopez-Willshaw. The Saracchi brothers were renowned for such fantastic animal-shaped vessels, supplied to European courts. Characteristic of Mannerist taste, these objects were valued for their precious materials and for the virtuoso craftsmanship lavished on them.

GUIDO RENI (1575-1642). Italian. Venus and Cupid, 1626. Oil on canvas, 89⅞ x 62 inches. Signed and dated: ·GVIDVS–V·F· / ·C·B·T·P·/·16(2)6· 72.86. Collections: According to tradition, painted for a goldsmith; Dukes of Mantua; Poletti; Longhi; Boucheron; Sir Andrew C. Fountaine and descendants.

NICOLAS POUSSIN (1594-1665). French. The Holy Family with Saint John, about 1627. Oil on canvas, 66¾ x 47½. 76.23 Collections: Vittore Zanetti, Manchester, England and descendants; Marquess of Crewe. The large scale of the grave, brooding figures in this recently discovered painting is exceptional in Poussin's work and places it in a small group of pictures strongly influenced by Raphael which Poussin painted in the late 1620s, soon after coming to Rome.

REMBRANDT VAN RIJN (1606-1669). Dutch. St. Jerome by a Pollard Willow, 1648. Etching and drypoint, second state. 7 x 5¼ inches. Gift of William J. Hitchcock. 75.12. Collections: J. Chaton, died 1795; J. A. Hawkins, 1850. In this print Rembrandt combined a highly finished study of a time-worn tree with sketchy, humorous figures of the old saint and his lion.

MICHEL ANGUIER (1612-1686). French. Amphitrite, 1654-58. Limestone, Ht. 86 inches. 73.47. Anguier's gracious Amphitrite became one of the most familiar figures in French sculpture through later copies. This is the rediscovered original, commissioned by Nicolas Fouquet, the greatest patron of his time, as one of a series of classical deities.

ANTOINE WATTEAU (1684-1721. French. La Conversation, 1712-15. Oil on canvas, 19¾ x 24 inches. 71.152. Collections: Jean de Jullienne; Baring; Edouard Kann; Henry Heugel.

JACQUES BLANCHARD (1600-1638). French. Allegory of Charity, about 1637. Oil on canvas, 42½ x 54½ inches. 75.9. Collections: Prince de Carignan; Dukes of Richmond and Gordon.

JEAN JOUVENET (1644-1717). French. The Deposition, 1709. Oil on canvas, 70⅛ x 54 inches. 74.56. This grave, reserved subject is a newly-discovered version of a famous composition by the greatest French religious painter of his time.

BARTOLOMÉ MURILLO (1617-1682). Spanish. The Adoration of the Magi, about 1655-60. Oil on canvas, 75⅛ x 57½ inches. 75.84. Collections: William Stanhope; Dukes of Rutland; Count Alessandro Contini-Bonacossi.

JAN VAN DER HEYDEN (1637-1712). Dutch, the Garden of the Old Palace, Brussels, about 1670. Oil on wood panel, 19⅝ x 25⅝ inches. 72.1. Collections: David Ietswaart; A. J. Bösch; Baron Königswarter; H. E. ten Cate; Frits Markus.

JAN MIENSE MOLENAER (about 1610-1668). Dutch. Allegory of Vanity, 1633. Signed and dated; MOLENAER 1633. Oil on canvas, 40¼ x 59 inches. 75.21. Collections: Julius Held; J. M. Cath. The seated woman represents Lady World, a popular allegorical figure in the 17th century.

BARTHOLOMEUS VAN DER HELST (1613-1670). Dutch. Portrait of a Young Man, 1655. Signed and dated: B. van der helst. 1655. Oil on canvas, 38 x 39 inches. 76.12. Collections: Leboeuf de Montgermont; A. W. M. Mensing; B. de Geus van den Heuvel. This may be a self-portrait by Van der Helst.

ISSAK OUWATER (1750-1793). Dutch. The Prinsengracht, Amsterdam, 1782. Signed and dated: I. Ouwater 1782. Oil on canvas, 17¾ x 22½ inches. 76.13. Collections: Bouvy family; P. Smit van Gelder; B. de Geus van den Heuvel. This street scene was probably commissioned by the Bouvy family, whose apothecary shop appears at the far left.

DRESSING TABLE SERVICE. Philip Rollos (active ca. 1685-1715). English (London), about 1695. Silver-gilt. Gift of Mr. and Mrs. Stanley K. Levison. 72.61-81. Collections: Dukes and Earls of Bridgewater; Earls Brownlow. This service reflects French taste in silver, for Rollos was one of the many Huguenot craftsmen who settled in England.

COVERED BOWL. Japanese porcelain, 1700-25. Silver mounts, French (Paris), 1722-26. Ht. 8⅛ inches; diam. 13⅜ inches. 73.49. Silver mountings such as these embellishing an example of Imari porcelain made for the European market are extremely rare.

JARDINIERE. Vincennes factory. French, about 1751-52. Soft-paste porcelain. Ht. 5½ inches. 71.147.

TRAVELING SERVICE. J.-L. Imlin III, J.-F. Senckeisen, J.-J. Vierling and J. J. Ehrlen. French (Strasbourg), 1759-61. 70.30-37. Made for Caroline, Landgravine of Hesse-Darmstadt by the leading silversmiths of Strasbourg.

COMMODE. Joseph Baumhauer, known as Joseph (died 1772). French (Paris), 1767-72. Stamped twice: JOSEPH between fleurs-de-lys. Tulipwood and kingwood veneers with kingwood marquetry, oak frame, gilt bronze mounts. Ht. 34 inches, width 50 inches. 76.38. Collections: Alfred, Lionel and Edmund de Rothschild.

TUREEN AND STAND. Meissen factory, about 1740. German. Porcelain. Ht. of covered tureen 9 inches. Marks: Crossed swords in blue and impressed numerals. 74.3 Collections: Erich von Goldschmidt-Rothschild; Marquess of Cholmondeley. From a service made for the Prince-Bishop of Ermland.

JEAN-BAPTISTE LEMOYNE (1704-1778). French. Apollo and Minerva, 1770-77. Gilt lead. Ht. 25 inches. 74.1-2. These figures are from a set of allegories of the Arts and Sciences made for Abbé Terray, finance minister of Louis XV.

PLACIDO COSTANZI (1701-1759). Italian. The Trinity with Saints Gregory and Romuald, 1726. Oil on canvas, 62 x 30 inches. 75.10. This is the model for Costanzi's ceiling fresco in the Roman church of S. Gregorio Magno, which housed the Camaldolese Order, founded by St. Romuald.

SEBASTIANO RICCI (1659-1734). Italian. Christ and the Woman of Samaria, 1720s. Signed: Riccius fecit. Oil on canvas, 31⅛ x 24¾ inches. 71.5. This poetic subject was painted late in Ricci's life after his return to Venice from travels during which he carried the Venetian decorative style to all parts of Europe.

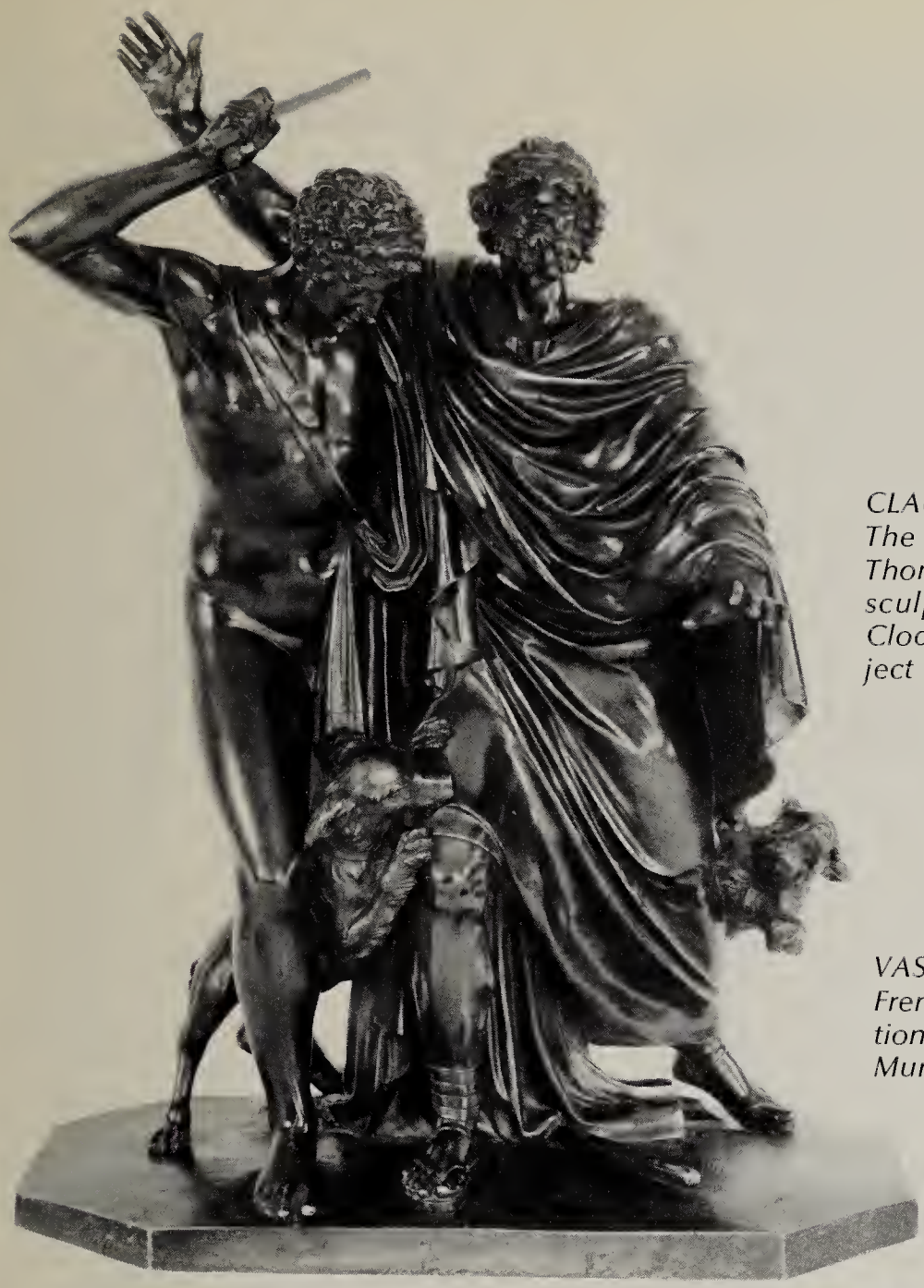
PIER LEONE GHEZZI (1674-1755). Italian. An Augustinian Nun, about 1725-30. Oil on canvas 29½ x 24 inches. 71.4. The unidentified subject of this sensitive portrait was a member of the noble Corsini family of Florence who became a nun in the Augustinian convent of S. Gaggio.

GIOVANNI PAOLO PANNINI (1691/92-1765). Italian. St. Peter's Square, Rome, 1741. Signed and dated: I. PAUL. PANINI/ROMAE 1741. Oil on canvas, 38¾ x 53½ inches. 71.157.

FRANCESCO SOLIMENA (1657-1747). Italian. Heliodorus Expelled from the Temple, about 1725. Oil on canvas, 60 x 80½ inches. 73.44 This recently discovered canvas is thought to be Solimena's final working model for the vast fresco in the church of Gesù Nuovo at Naples.

JEAN-JACQUES CAFFIERI. (1725-1792). French. Friendship Surprised by Love, 1777. Bronze. Ht., with base 20 inches. 71.160. Among the few French bronzes of its time that is not a reduction of a larger marble or bronze, this tender group, like the two Lemoynes, was made for Abbé Terray.

LOUIS-LÉOPOLD BOILLY (1761-1845). French. S'il vous plaît, about 1790. Oil on wood panel, 15⅞ x 12⅝ inches. 75.58. Collections: Georges Lutz; Sir Robert Mayer. The small scale and refined details of Boilly's scenes of Parisian society reflect contemporary admiration of Dutch 17th century genre painters.



CLAUDE MICHEL, called CLODION (1738-1814). French. The Blind Homer, 1810. Bronze. Cast by Pierre-Philippe Thomire, ca. 1820. Ht. 23½ inches. Signed: Clodion sculpt.; Thomire & Cie à Paris. 76.2. This work of Clodion's old age is remarkable for its neo-classical subject and composition.

VASE. Attributed to Nicolas-François-Daniel Lhuillier. French. 1777-78. Bronze. Ht. 27 inches. 71.159. Collections: Marquess of Hertford; Sir Richard Wallace; Sir John Murray Scott; Lady Sackville.

SIR JOSHUA REYNOLDS (1723-1792). British. Miss Frances Harris, 1789. Oil on canvas, 55½ x 44 inches. Gift of Mrs. George M. Jones, Jr. 75.85. Collections: Earls of Darney; Clement O. Miniger.

BOWL. Irish (probably Cork), about 1790. Clear glass; cut bowl, molded foot. Ht. 12 inches, w. 14⅜ inches. 74.65. Anglo-Irish cutting inspired many later glass styles on the Continent and in America.

SIDE CHAIR (ONE OF A PAIR). Duncan Phyfe workshop. American (New York), about 1815, Mahogany. Ht. 39 inches. Gift of Mr. and Mrs. George P. MacNichol, Jr. 76.49

COFFEE POT. Thomas Hammersley (1727-1781). American (New York), about 1760. Silver. Ht. 11¾ inches. 76.18. Engraved with the arms of the Leggatt family of New York.

SIDEBOARD. John and Thomas Seymour workshop. American (Boston), about 1805-10. Mahogany. Ht. 42 inches, length 80 inches. Gift of Mr. and Mrs. George P. MacNichol, Jr. 76.4.

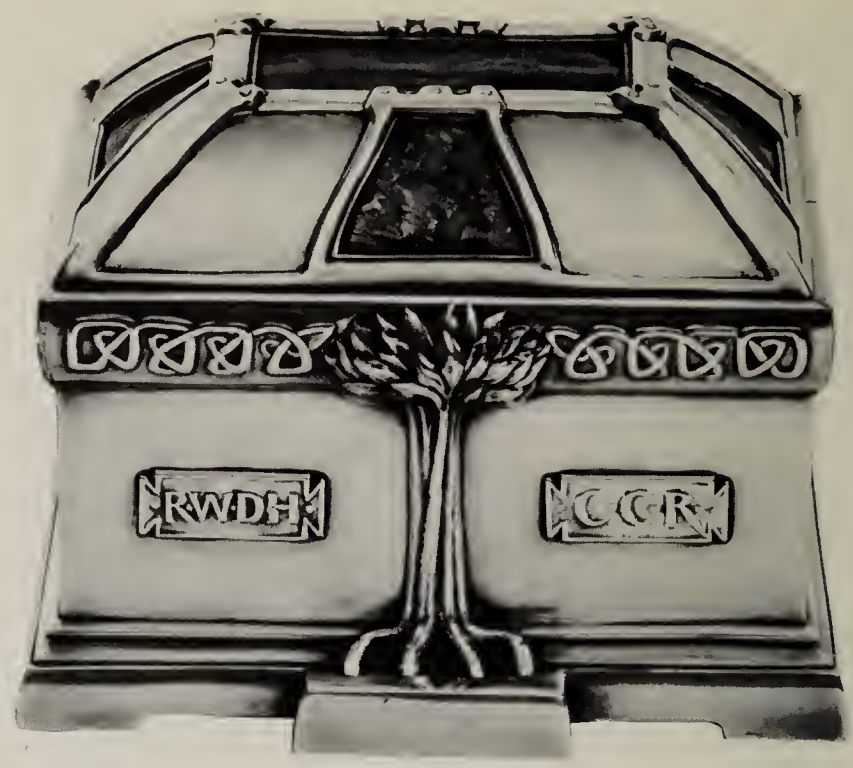
THOMAS COUTURE (1815-1879). French. Alice Ozy, about 1855. Oil on canvas, 43⅝ x 33⅛ inches. Gift of Mr. and Mrs. Stanley K. Levison. 75.82. Collections: Marquess of Waterford; Mrs. de la Poer; Mr. and Mrs. Stanley K. Levison. The many admirers of the noted actress Alice Ozy included Victor Hugo, as well as several painters, among them Couture, whose portrait of her is among the most sensuous examples of his work.

GEORGE HENDRIK BREITNER (1857-1923). Dutch. Warehouses, Amsterdam, 1901. Oil on canvas, 32 x 51¼ inches. 76.14. Signed: G. H. Breitner. Collections: E. J. van Wisselingh; C. G. Vattier Kraane; B. de Geus van den Heuvel. Breitner's bold naturalism makes him a vital link in Dutch art between the late 19th century painters admirably represented in the Museum and radical 20th century styles.

OSKAR KOKOSCHKA (1886-). Austrian. Autumn Flowers, about 1928. Signed: O K. Oil on canvas, 39 x 31½ inches. 71.1.

KEES VAN DONGEN (1877-1968). Dutch. Deauville, 1920. Signed lower center: van Dongen. Oil on canvas, 39½ x 31¾ inches. Gift of Mrs. William E. Levis. 75.55. Collections: Mr. and Mrs. William E. Levis.

TABLE AND CHAIRS. Émile-Jacques Ruhlmann (1869-1933). French, 1920-25. Macassar ebony with silver-plated mounts. Tables, Ht. 28¾ inches. Chairs, Ht. 35½ inches. 70.24,26,27. Ruhlmann was a pioneer of the Art Deco style.



ALEXANDER FISHER (1863-1936). Casket, 1901. English. White metal and enamel. 5⅜ x 7¼ inches. Gift of The Craft Club of Toledo in honor of Hazel Bartley. 75.20. Fisher was a leading metalworker and enamellist of the English Arts and Crafts movement, which often combined elements of medieval and Renaissance ornament.

PAIR OF VASES. Thomas Webb & Sons, cut by Thomas and George Woodall. English (Stourbridge), 1880-85. Cameo glass. Ht. 12¾ inches. 70.442,443. The Woodall brothers are famous for the virtuosity with which they practiced the ancient cameo technique. These commissioned vases, perhaps unique in their work in size and as a pair, show the late Victorian enthusiasm for idealized Classicism and Renaissance ornament.

GOBLET. Louis Vaupel (1824-1903). American (East Cambridge, Mass.), mid-1870s. Ruby-cased clear glass, engraved and cut. Ht. 9 inches. 74.52. One of the finest examples of American glass in Bohemian style, this goblet was made for his own family by Vaupel, head engraver of the New England Glass Company.

PUNCHBOWL. American (Toledo), Libbey Glass Company, 1902. Cut glass. Ht. 12¼ inches, diam. 13¾ inches. Gift of Mr. and Mrs. Benjamin T. Batsch. 74.59. This piece is cut with remarkable fineness in the rare Ellesmere pattern only briefly used by the Libbey factory.

WILLEM DE KOONING (1904-). American. Lily Pond, 1959. Oil on canvas, 70 3/16 x 80 1/8 inches. 72.32. Collections: Robert Rowan; Pasadena Art Museum. Named after an estate section the artist visited on Long Island, Lily Pond evokes the sensation of expressway speed as vigorously brushed masses of color sweep across the canvas.

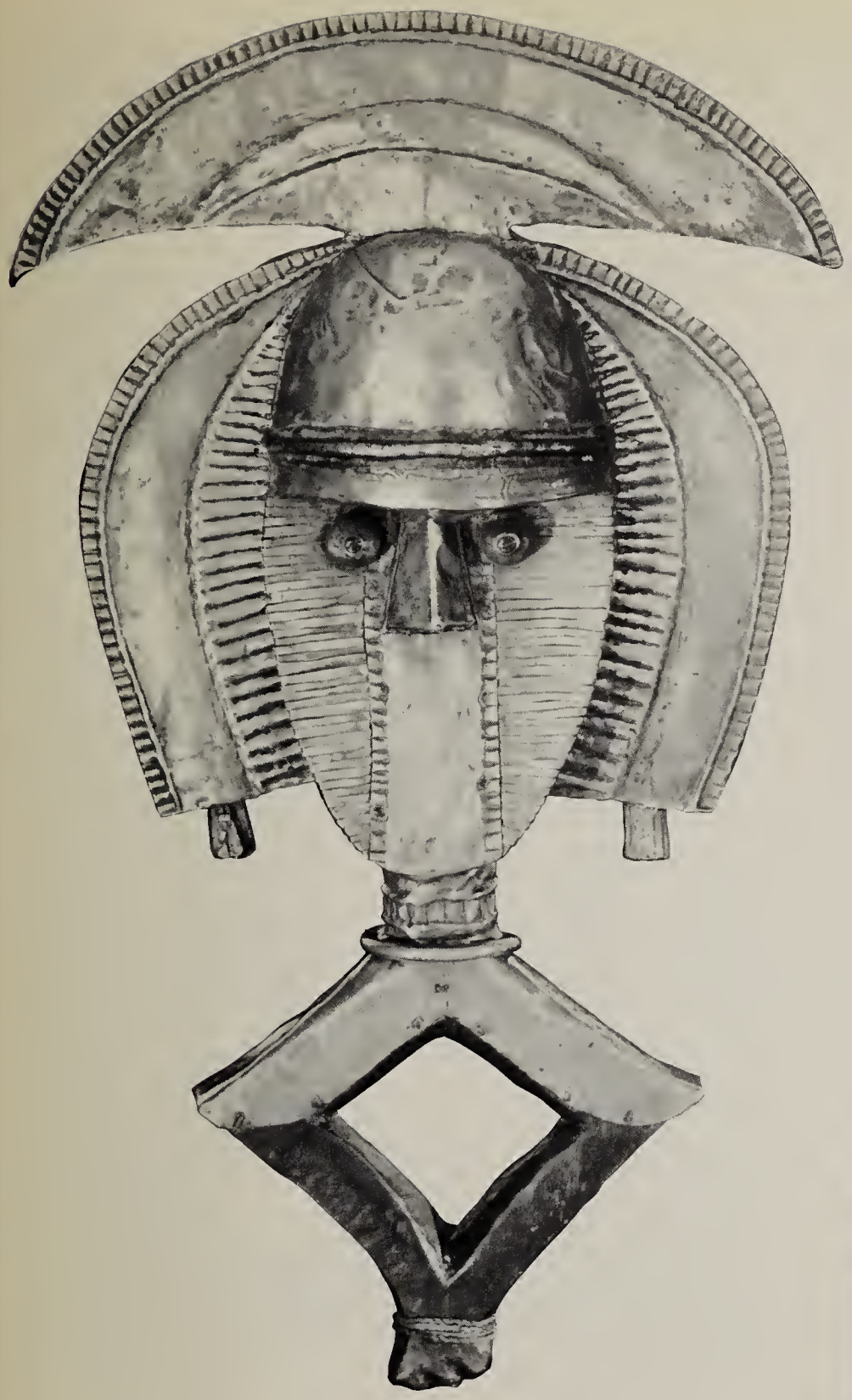
ROBERT RAUSCHENBERG (1925-). American. Round Sum, 1964. Oil and screenprint on canvas, 69 1/4 x 49 inches. Gift of the Woodward Foundation, Washington, D.C. 76.33. Screen printed images and freely brushed color passages revolve around the center of this composition as the artist cryptically comments on the complexity of life in America in the sixties.

FRANK STELLA (1936-). American. Lac Laronge IV, 1969. Acrylic on canvas, 108 x 162 inches. 72.4. Stella emphasizes the flatness of this rhythmic composition by leaving bare canvas between each shape and by arbitrarily interlocking portions of each protractor form so that the illusion of overlapping planes is prevented.

RICHARD ESTES (1936-). American. Helene's Florist, 1971. Oil on canvas, 48 x 72 inches. 76.34. This picture captures a specific moment in autumn as warm afternoon sunlight rakes store fronts on a New York street. The abstract structure underlying Estes' rich textures is emphasized by thrusting, angular light and dark shapes.

JACOB LAWRENCE (1917-). American. Barber Shop, 1946. Gouache on paper, 21⅛ x 29⅜ inches. 75.15. Barber Shop, based on Lawrence's observations of life in Harlem, captures the character of life there with expressive simplicity and the angular rhythms characteristic of his style.

RONALD B. KITAJ (1932-). American. Notes Toward a Definition of Nobody, 1961. Oil on canvas 48 x 88 inches. Gift of Dr. and Mrs. Joseph A. Gosman. 73.42. Collections: Dr. and Mrs. Joseph A. Gosman. "Nobody" is the artist's interpretation of a character in sixteenth century literature and art devised to take the blame for chaotic household conditions. In Kitaj's adaptation, this enigmatic figure is a youth wearing sneakers and enclosed by a huge padlock symbolizing his frustrated awareness of the futility of the human condition.



RELIQUARY FIGURE. African (Gabon). Bakota Tribe. Wood with brass, copper and iron sheeting. Ht. 20 inches. 73.10. Such figures projected above burial mounds covering baskets of ancestral bones. This is a rare double-faced example showing the male side; the concave reverse symbolizes the female.

FIGURE. African (Nigeria). Yoruba Tribe, from Owo. 16th or 17th century. Ivory, Ht. 7 15/16 inches. 76.40. One of the finest African ivory votive figures known, this piece may have been commissioned by the Benin nation, neighbors of the Yorbua.

Left to right: HARVEY K. LITTLETON (1922-). American. Column III, 1970. Selenium glass with aluminum base. Ht. 52 inches. Museum Purchase. 70.447. A pivotal figure in the glass crafts movement, Littleton organized the first workshop for studio glassmaking at the Toledo Museum in 1962. This elegant column typifies the severity of his forms. JOEL PHILIP MYERS (1934-). American. Blue Dr. Zharchov, 1970. Blown glass forms, platinum lustered. Ht. 32¾ inches. Museum Purchase. 70.448. 'Blue Dr. Zharkov' is the name of a science fiction character. Reflections of the viewer become part of these stacked forms evoking the lift-off of an imaginary journey through space.

DOMINICK LABINO (1910-). American. Emergence XII, 1972. Glass. Ht. 9 inches. Gift of Art Museum Aides in memory of Harold Boeschenstein. 73.3. Unsurpassed technical virtuosity and sensitivity to the potentials of his materials have made Labino important in the glass crafts movement. Delicate veils unfolding within this mass of clear glass give its simple form an organic sense.

The Toledo Museum of Art

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